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Upper photo shows the world-famous Radio City Music Hall's 'Corps de Ballet', lower, 'Rockettes.' Photographed exclusively by Cosmo-Sileo.

Dancing Star

[A NATIONAL PUBLICATION]

MARCH 1954—TWENTY-FIVE CENTS

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These really were extraordinary dances

By Mollie S. Patton

ALTHOUGH to-day the majority of dances are conducted upon general lines, there was a time when novel dances were the whole vogue, and people vied with each other in organising dances that were out of the ordinary.

For instance, during the last century a dance was held where the ladies came dressed as beautiful flowers, and even wore green stockings to represent the stems. These became known as "flower dances," and were followed by the "reversible" dance, where the clothes of the dancers were worn back to front.

THEY ARRIVED DRESSED IN PAPER

Some years ago too, at a dance in Paris, all the guests wore garments made entirely from paper, and at intervals from a pipe in the ceiling, various forms of sweet perfumes were sprayed on the dancers. Another popular form of dance was where the dancers were asked to come in a particular form of dress. At one such dance, those invited were asked to appear in the dresses and coiffures of 1830, and the resulting scene was most charming.

At another similar dance the dancers came dressed as the characters in "Alice in Wonderland"; at another, the costumes represented the pieces in a set of chessmen; while at a card dance guests who had drawn court cards were the best dressed of the pack, although the ace of diamonds appeared in ordinary evening dress —wearing a magnificent diamond on his shirt front.

And these are only a few of the odd dances that have taken place from time to time. Some years ago a dance was held in Chicago where only people of 16 stone or over were invited. A weighing machine was even placed at the door in order to see that there were no imposters!

Then there is the South American millionaire, whose wife

is a pronounced blonde. He throws an annual dance on the anniversary of their wedding day to which, out of compliment to his beautiful wife, only fair people are invited.

A dance, which occurred after a banquet given to 24 armless persons at the Royal Tree Inn, Dartmouth, in the last century must certainly have been a curiosity. Naturally all the dances were jigs and hornpipes. But even this was eclipsed when vaccination parties were the rage in Paris. Sometimes the cow which gave the cowpox virus was actually brought into the ballroom where the physician operated on the women, and on one occasion a vaccination ball broke down because the cow became jammed in the lift!

DANCE OF DEATH

During the Great Plague of London, too, the Dance of Death was very popular. At these dances, the dancers, both men and women, were disguised as skeletons, and so utterly reckless had the plague made people, that in many cases they left the ballroom, and, in the dead of night, finished their dance in the open streets.

Just as bizarre were the Victim Balls, which became the rage in Paris at the close of the Reign of Terror. The dancers, dressed in the costliest costumes, had a band of crepe around the left arm, for no one could be invited to these dances unless he or she had lost, during the Reign of Terror, at least one relation by the guillotine.

Not so long ago a dance for blind people was organised in Chicago and proved a grand success while in Yorkshire a partially paralysed man once invited others similarly inflicted to a dance at his home. The only hale persons there were the invalids' nurses and attendants.

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Dances have also been held where the people came dressed as spirits, and a novel idea for a fancy dress ball was evolved several years ago from the brain of a Berlin doctor. His guests were each required to assume the guise of some well-known malefactor, and these ranged from the Borgias to Charles Peace and Dick Turpin.

NOVEL TOUCH

Yes, dances of other days took some rather strange forms, and although some of them flavoured of the bizarre it must be admitted that they brought a rather novel touch to the dance and in quite a number of cases the originality added to the enjoyment of the evening.

Broadway Dance Beat

By David Raher

■ ■ Some action is forecast, about the middle of March, on the new George Abbott musical, Pajama Game. BOB FOSSE (he is Joan McCracken's husband) and JEROME ROBBINS will be jointly responsible for lining up dancers for this opus about the underwear industry. Fosse, who was a featured dancer in the film musical Kiss Me Kate, will handle the choreography while Robbins will turn his attention to direction....

■ ■ Business at the Broadway, for ROLAND PETIT ET CIE. was considerably dampened by the sound spanking it got from the local dance critics. The current engagement which began on Jan. 19th will end Feb. 20th when the company takes to the road.

Major complaint hereabouts pointed to too much attention to details of production and not enough emphasis on the dancing. As is frequently the case, now, the decors are really the stars of an evening with Roland Petit. CLAVE'S designs and costumes for DEUIL EN 24 HEURES (The Beautiful Widow) are ingenious. The stage fairly tingles with the excitment of new and brilliantly combined colors. CARZOU has created a remarkable backdrop for the fantasy about a wolf called LE LOUP; a forest of lacey green trees that gives the impression of endless depth. It would make an equally effective backdrop for Les Sylphides.

The latter work, I am told, was created for HELENE CONSTANTINE, an American dancer who has been living and dancing in Paris for the past four or five years. Miss Constantine, who was a sensation in the role of the Beautiful Widow, in both Paris and London, left the company in a huff when it was handed to Leslie Caron, who appears with the company as guest star.

■ ■ In an effort to bolster box office receipts, the Hungarian escapees, ISTVAN RABOVSKY and NORA KOVACS, idle since their appearance on Ed Sullivan's Toast of the Town, Dec. 13th, have been added to the fray.

■ ■ THE GOLDEN APPLE will be the first musical production for the Phoenix Theatre, an-off-Broadway legit house currently showing Shakespeare's Coriolanus. John La Touche and Jerome Moross will be responsible for the book and music; with Hugh Ross of the Scuola Cantorum as musical director and Hanya Holm as choreographer. Rehearsals began on Feb. 10th with the opening slated for Mar. 11th. Dancers will be paid according to the rules of an Equity stock contract—$55. per week. The run will be approximately four to six weeks.

■ ■ MARTHA GRAHAM and company have embarked on a three months tour of Europe. Opening at the Seville Theatre in London (a three week engagement) subsequent bookings will take them to Norway, Sweden, Denmark, Holland, Switzerland, Italy and France.

■ ■ JOSE LIMON'S company bowed into the Julliard Concert Hall on Jan. 29th with a moving performance of Doris Humphrey's NIGHT SPELL

Lidija Franklin, premiere danseuse of the Agnes De Mille Theatre, had a personal wardrobe designed for her on this tour. Her husband Gustavo is a well known millinery designer in N.Y.City, who, for many years created dance costumes for Lidija Franklin.

Miss Franklin in the above photo is wearing a super-sized hat in a symphony of curves. It is made of finely woven Italian straw, simply banded with black grosgrain ribbon on which a jet crescent has been placed.

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The DANCING STAR

(String Quartet No. 1 by Priaulx Rainier.). This essay on a nightmare is an etching in movement. Its lines are incisive, and produce an almost Goya-esque eeriness. Jose Limon, Lucas Hoving, Betty Jones and Ruth Currier were faultless in the execution of their various roles.

The premiere that night was Limon's ODE TO THE DANCE, to Samuel Barber's Capricorn Concerto, Op 21. A warm, spirited invocation to the dance, framed by a dramatic oval—the interesting contribution of designer Paul Trautvetter. The closing work was Doris Humphrey's infectious RITMO JONDO (Deep Rhythm), to the brilliant score of Carlos Surinach. Broad, virile movements for the male dancer in this one stamps her as one of the best contemporary choreographers for men.

■ ■ According to our 'dance critic laureate', the Balanchine-revised-revival of the Nutcracker (premiered Tuesday, Feb. 2nd) is still in the dull but-definitely-for children category. Plaudits went to the variations in the second act, for relieving the boredom of endless pantomime in the first act.

■ ■ Choreographer BILL DOLLAR, who attended the premiere of his pas de deux THE LEAF IN THE WIND (Ballet Theatre, Dallas, Feb. 3) sounded pleased with the results. Said Dollar: 'It would have been a resounding success if Eugene Tanner hadn't unfortunately slipped in the coda.' Tanner, a Texas lad, replaced Igor Youskevitch, for whom the dance was originally created, during the Dallas engagement. The new work has an original score by young composer PAUL RAMSIER. Mr. Ramsier has received recognition in the form of a commission from the Louisville Orchestra and is currently on the musical staff of the Girl in Pink Tights.

■ ■ ZIZI JEANMAIRE, star of THE GIRL IN PINK TIGHTS, is the most publicized foreign vedette to touch these shores since Audrey Hepburn.

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Her face and physique have appeared—with the exception of Time and Life—on the cover of practically every local magazine. Theatre writers here predict that 'a new star will appear in the firmament' when Zizi opens at the Mark Hellinger, Feb. 27th.

■ ■ Courteous Ed Wells, production chief of the CBS TV studio on 1st Ave. at 76th St. (he is a former dancer) showed dancer LIDIDJA FRANKLIN and this writer, the intricate workings of a dress rehearsal of the Ford Omnibus Show of Sunday, Feb. 7th.

The Asuma Kabuki Dancers and Musicians who were making their initial appearance on this program, sailed through their performance with incredible ease. They wore fascinating costumes, beautifully colored; and had on weird, intricate make-ups.

The stage built for this occasion had to be properly blessed and invoked in a religious ceremony before the performance could begin. They danced fragments of works in the repertoire now being displayed at the at the Century Theatre. One was the story of an old lion who had to test the resilience of his young son, through severe tests (like throwing him over the side of a mountain), to determine whether he was worthy of succeeding his father as king of the beasts. The beautiful lion's manes were made of llama hair.

The Japanese music is surprisingly melodious. The musical instruments are delicately constructed. One of the musicians is a student at Columbia University.

Through an interpreter, I spoke to MASSAYA FUJIMA, leading male dancer and choreographer of the troupe. He told me that Japanese danccers begin learning their art at the age of six. He has seen Margot Fonteyn, Yvette Chauvire and Mia Slavenska perform with their respective troupes in Tokyo. He finds ballet interesting to watch but too mechanical and superficial.

The Kabukis opened at the Century Theatre Feb. 18th and should be around until the end of March, if not longer.

■ ■ Jose Limon had much to say of interest concerning the male role in dance, during an interview with Walter Terry (Herald Tribune Dance Critic) at the YMHA on Feb. 14th. Limon, whose career began in earnest at the age of thirty-five, when he was released from the army, believes that all movement comes originally from the soul. Quotes the greatest

living American male dancer: 'All male movement should give the impression of great, slow power....'

■ ■ SONO OSATO, former Ballet Theatre soloist-turned actress, was brushing up on her dance technique the other day, Chez Valentina Perejslavic. When queried about the possibility of a come-back, Miss Osato shook her head emphatically: 'No, I am not contemplating a return to ballet!'

Judging by the still svelte figure of this ex-Japanese-American dancer-actress, one would think she had never left off dancing. By way of explanation, Miss Osato volunteered the following information: 'Now that my children (she has two, ages 7 and 4) are a little older, I have more time to devote to outside activities. And I've missed my ballet practice so much!'

■ ■ The KATHERINE DUNHAM SCHOOL, which has been operating at a loss for the past ten years, I am told, has finally closed its portals. Dunham, who is at present making a film in Italy, is contemplating new headquarters in Haiti where she owns a huge plantation.

■ ■ Most disappointing event of the month of January was the only N.Y. appearance of Spanish dancer, ANA MARIA and her company, under the protective standard of impresario, king Sol Hurok.

Shabbily dressed and under-rehearsed, the company was seen at the Brooklyn Academy of Music, Jan. 30th, in the kind of repertoire generally associated with a company of Spanish dancers, but of a caliber of performance unequal to the great tradition of Spanish dancing. A Dali decor, promised for the featured work of the evening was inexplicably lost.

ALFREDO MUNAR, musical director of the troupe, compensated the audience with an expert piano performance, eliciting more than three demands from the public for encores....

ON and *OFF* the BEAT:

■ ■ *JOSE FERRAN* is one of the bright spots in the Roland Petit company. The former de Cuevas dancer has developed into an accomplished interpreter of demi-character roles...A well known detective agency is

(concluded on page 83)

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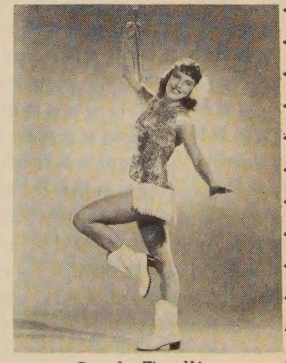

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The Dance In Chicago

ROD QUIROS

CHICAGO BALLET COMPANY

Chicago, second largest city in the U.S. falls way back when it comes to artistic activities. We have neither an opera nor a permanent ballet company. The opera situation is being remedied by the Lyric Theatre, which plans a fall season. The ballet situation, still in bad shape, may remain that way for some time to come. Many attempts have been made to establish a resident company here, the last one was a performance by 'The Chicago Ballet Company' on January 31st.

This group has had various names in the past; Page-Stone Ballet, Stone-Camryn Ballet. The Group's choreographers are Ruth Page, Bentley Stone and Walter Camryn. Featured are some of Chicago's established dancers, but most of its personnel comes from the Stone-Camryn School of Ballet.

The program of this organization's last performance included some works that were given for the first time: *The Little Match Girl*, with choreography by Bentley Stone and music by Gluck; it is based on Hans Christian Andersen's fairy tale. Unfortunately, it was this fairy-tale atmosphere that the ballet lacked and that made it uninteresting. Miss Page was represented by the Excerpts from *Vilja*, a ballet being performed by the London Festival Ballet. The excerpts as such, were light and effective, though it is hard to say how good the complete ballet is. Her other offering was *Daughter of Herodias* (based on 'Salome') to the music of Strauss. The story of Salome has received the dance treatment time after time; but it seems as if this story refuses to make a successful ballet. Miss Page's version falls to a fanfare of gaudy costumes, some boring and sometimes silly choreography. The choreographer has conceived Salome (danced by Barbara Steele) as a child acrobat, which is fine; but a mixture of ballet, acrobatics and modern dance is hardly the best medium for a Salome to seduce her stepfather. This conglomeration of techniques and the failure of characterization were the two elements contributing most to the ballet's failure.

Walter Camryn's Dr. E li Duffy's Snakeroot was again given with Walter Camryn as Dr. Elli Duffy and Patrick Cummings as Roustabout. This is the dance interpretation of the old time medicine show.

The hero of the day, and not without reason, was young Patrick Cummings, who already possesses a strong personality, a good technique and a most flexible face, which he knows how to use. As Roustabout he looked like a charmer who could have sold his wares without dancing a step. He deserves close attention and the best of luck.....

Patrick Cummings and Walter Camryn in 'Dr. Eli Duffy's Snakeroot'.

News Briefs

⊕ ⊕ Yvonne Menard, star of the Folies Bergere, has been signed by Lou Walters, operator of N.Y.City's Latin Quarter, at a weekly salary of $1400 with a guarantee of 40 weeks yearly.

⊕ ⊕ Audrey Hepburn or Cyd Charisse is almost certain to star in Agnes de Mille's 'Dance to the Piper' which is to be made into a movie.

⊕ ⊕ Alexandra Danilova will go on tour next season with a small dance troup under the Sol Hurok banner, The unit,aside from Danilova,will include: one female and two males plus two pianists. The program will include 'Mlle Fifi' which was choreographed for Danilova by Zachary Solov. Her repertoire will include several other numbers usually associated with the famed dancer.

⊕ ⊕ The Rialto, a movie house in Louisville, Ky.,booked the Ballet Theatre as its stage show during January. If the experiment proves satisfactory from a box office standpoint the house will try other live shows.

⊕ ⊕ Cyd Charisse will co-star with Gene Kelly in 'Music to My Ears'. Kelly will do the choreography.

⊕ ⊕ February was named 'Jackie Gleason Week' by Capitol Records in an effort to promote the comic's original ballet composition 'Tawny' which was first introduced in '53 on the Gleason TV show. The ballet runs 12 minutes. An album of LP records has just been released of the ballet, by Capitol.

⊕ ⊕ The 1954-55 season will see four major ballet companies touring the U.S. They are: Ballet Russe de Monte Carlo, N.Y.City Ballet, Ballet Theatre and London Festival Ballet. There will be a number of smaller companies on the road as well. These will include: Danilova, Moira Shearer-Robert Helpmann, José Greco and Ruthanna Boris-Frank Hobi.

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AUSTRALIAN TEACHERS FEAR CATASTROPHIC BUSINESS

—*In Wake of "Murray Hurry" Opening*

WITH Arthur Murray ("dancing in a hurry —it's fun") spending lavishly to open schools in the Australian state capitals, the writing seems to be on the wall for many teachers.

First effect of the Murray emergence in Australasia is that few, if any, Aussie teachers or dancers will visit this country next year. Their home businesses will demand full-time attention to beat the American masters threat.

However, the leading Australian couple will certainly come over for the "Star." They are Amelda Rowe and Charles Smitherham, recent winners of the Victoria Exhibition Style Championship.

The Australian finals are slated for November 19 in Melbourne.

MURRAY is opening in Australia right after the announcement of his last year's gross in the United States: 32 million dollars.

Murray has just opened his 308th studio in America. At a cost of £50,000 it is, probably, the most lavish, lush and lovely dance studio in the world. Its airy, light ballroom resembles an open-air terrace and eight studios lead off from this each with centrally piped flip-a-switch music.

Over five million pupils now dance the Murray way after Arthur's 30 years in the business. Murray has studios outside the Americas in Bermuda, Mexico, Honolulu, Cuba, Canada—and now Australia.

ONE of Murray's pet ideas is a 1,000-lesson course costing £3,000. A virtual life membership of the A.M. empire! 200 pupils have paid their £3,000 each to ONE studio (in Los Angeles) alone.

Murray himself does not own the 300 studios. He sells franchise in them and in return takes a 10 per cent. cut of the gross.

On 32,000,000 dollars last year, that means Mr. Arthur Murray, personally, banked some £1,000,000.

I can understand the trepidation of the Australians.

-Reprinted from DANCE NEWS, London, England-

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Gordon Keith

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That the aforementioned individuals were right in their assumption has been partially substantiated by the increasing number of NEW SUBSCRIPTIONS and RENEWALS we receive daily from the dance fraternity in general—and dance teachers in particular....

True, there is still a long road ahead before we even catch sight of our goal; and there are still many who are not yet acquainted with the Dancing Star, but as quickly as possible, steps are being taken to counteract this situation....

On the other hand, Dancing Star magazine has numerous readers who, for one reason or another, do not subscribe or even purchase ANY dance publication!

How is it then, that these persons read Dancing Star?

This can best be explained by saying that each month several thousand Sample Copies of Dancing Star magazines are mailed directly to, Dance Schools, Teachers, Professionals, etc. throughout the United States and Canada....

As we have previously stated, (March 1952) this method of distribution is expensive—but it has paid off...paid off to our advertisers (who gain by reaching a new group of prospective buyers each month (this is in addition to our regular subscribers); and for ourselves, be-

(page 81)

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LONDON FOOTNOTES

by PETER CRAIG RAYMOND

★ ★ The first London season by the Grand Ballet du Marquis de Cuevas opened at the Stoll Theatre here on January 19th with seven premieres promised—these will be reviewed in the next issue. With the Marquis' company are, George Skibine, Marjory Tallchief, Rosella Hightower, Serge Golovine and Wladimir Skouratoff. Alicia Markova is to appear as guest ballerina, flying over from New York to dance GISELLE, PAS DE QUATRE, and DYING SWAN. The two Edinburgh Festival works, PRISONER OF THE CAUCASUS and DONA INES DE CASTRO will also be shown.

★ ★ December saw the death throws of Mona Inglesby's widespanning International Ballet which has spent a decade taking ballet to the British provinces and continental Europe and South America. Refused state aid, the company was forced to close. But ballerina Mona Inglesby tells me she may dance in the U.S. later this year.

★ ★ I hear Roland Petit decided to cut his new ballet for Leslie Caron (THE SLEEPING BEAUTY) out of the New York repertoire. This slight little ballet was no loss to a strong repertoire.

★ ★ Katherine Dunham has shot a colour film of the company during her Italian tour.

★ ★ A short Spanish solo was danced at Sadler's Wells Theatre by Permin Trecu, choreographed by Roberto Ximenez of the Pilar Lopez company. Good enough, it still shows lack of cohesion such compromises between traditional Spanish and classical ballet invariably have on stage.

Marjorie Tallchief and George Skibine, in London with the De Cuevas Ballet.

★ ★ Serge Lido, the famous Parisian dance photographer, was in London this month with his author-wife, Irene Lidova. Lido's latest volume of photographs, LIDO 3, has just been published in France and serves a very interesting record of the year's ballet activity there.

★ ★ With several more English dancers signed to the Borovansky Ballet in Australia...the 'ballet boom' seems to be on with a vengeance! Algeranoff and Claudie Algernova were the last to go.

★ ★ Still no release date on Gene Kelly's INVITATION TO THE DANCE.... famous Viennese artist, Joss, now has a daughter in ballet—Barbara.... Violette Verdy made a short film in France before leaving for the Unites States...model of the month at the London Visual Arts Club was a dancer....A 'Red Indian Ballet' company is announced for Paris—I wonder if we see what it is here?...I am very impressed by DANCING IN ACTION—THROUGH 3D GLASSES just published in America...Concert Of Stars, the Ulanova film, is to be shown in London and in New York. ....What does Tcherina play in U-I's SIGN OF THE PAGAN?

ROLAND PETIT
by Peter Craig-Raymond
London, England: Losely Hurst Publishing
44 pp. 5/-

A profusely illustrated biographical study of the French dancer, Roland Petit, his ballets and his dancers.

Written by one of London's most prolific young dance critics, the book, while suffering from lack of pagination and index, should prove of special interest to students, teachers, balletomanes, in fact anyone who is the least bit interested in the universal subject: Ballet.

There is a check list of Petit's ballets along with a number of striking photographs of: Margot Fonteyn, Serge Perrault, Colette Marchand, Violette Verdy and Renee Jeanmaire.

'Roland Petit' is an interesting evaluation of a controversial subject by a writer who is not afraid to set down what he thinks.....as a reading of the final chapter titled: 'Home Epilogue' will show. Following is a brief passage from the chapter—

'Anarchy may be the French substitute for the English submissiveness to technique and technique's discipline. But, correct though it is, today's English ballet is a cold, conventional, theatre-less exercise...' And further on: 'At the root of this problem, of course is the school and the teacher. Here the English dancer is in most danger. Many ballet teachers in this country have too staid an ambition, too low an ideal. Hundreds of these schools and teachers are bent on producing corps-de-ballet....' ●

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A BOB STENHOUSE FEATURE

'I WANT TO GO DANCING —BUT MY HUSBAND HATES IT'

INTO DANCE NEWS office (writes Bob Stenhouse) this week came a letter from a woman. She wrote :

"I loved ballroom dancing so much before my marriage that I danced three, sometimes four times a week. I won medals, I enjoyed nothing more.

I still have that love—and a new love, my husband. My problem is that he does not dance—hates the ballroom, in fact.

Is it right that I leave my husband at home and go dancing—or must I give up my love for the ballroom and stay at home?"

I took this letter to one of London's most reputable psychologists. "If this woman consulted you", I asked him, "what advice would you give? She must be incognito, you can't meet her, DANCE NEWS will pay your consultation fee . . . what is your answer?"

PLAIN, SIMPLE

His answer was plain, simple.

"Obviously nobody can expect another human being to divest her life of all outside interests. Even a marriage partner must be tolerantly allowed a degree of variation from the 'common tastes' of the two partners.

This wife loves dancing, her husband doesn't. Then, surely, on this single 'like' they must accept their need to 'agree to differ'. The husband must not only accept his wife's dancing—he must encourage it because it is an essential part of the woman who attracted him sufficiently to have him want to marry her.

The wife, on the other hand, must compromise, too. If her husband is human enough to say 'Right—go dancing, and enjoy yourself,' she must limit her dancing evenings to one, or at most, two each week. The days of four times a week are over if one partner cannot take the same pleasure

As in most problems, family or civil, tolerance, love and a compromise born of reason will solve difficulties which mere each-side-stating-its-case argument will never do.

Marriage, I think it should be remembered, is not concreted by imprisoning one or both partners. Freedom to share most interests and keep others by oneself is a better principle

Outside interests can keep alight the inside interest of a marriage, because trust and freedom are an essential perquisite of love."

Editor's note: The writer of the above letter certainly is not alone with her problem. Right here in America there are countless men and women confronted with similar situations—but by and large it would appear that the female of the species has long been the true martyr in this issue.

(Reprinted from London's DANCE NEWS by arrangement)

DANCE LINES (Cont'd from page 77)

cause we have found that by these special monthly mailings we have added several thousand new subscribers to our fast-growing subscription files—for every Dancing Star that goes out in this manner carries a subscription blank between its covers....

MISCELLANEOUS DISA AND DATA

Overheard at a monthly DMC meeting in the Bellevue Hotel lobby. Two dignified, elderly gentlemen attracted by the sound of Tap dancing stood peering into the room where a Tap class was in session. Both gentlemen, somewhat spellbound at the sight of so many attractive ladies in various stages of undress, remained motionless for some time. Presently one leaned over and nudging the other, said in a subdued but authoritative voice: 'Ballet dancers.'

On Geary Street, in downtown San Francisco, an attractive neon sign blazes nightly with the one word: *'BALLET'* on it. While the establishment it represents does boast a *'bar'* it's definitely not a school of dance....Why this should be such a source of irritation to us, we don't know—but it IS....

Columnist, Earl Wilson tells about the man, who, upon attending his first ballet, and observing the girls dancing on their toes asked his friend: 'Why don't they just hire taller girls?' ●

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PETER CRAIG-RAYMOND

introduces the new

B'Revue'ra Ballerinas

Roland Petit's Ballets des Paris, now in London for a second visit in one season, have been praised for their bravura and damned for their revue styling. So I coin a new word, exclusively for Petit: b'revue-ra. And **DANCING STAR** readers may be interested in the two dancers who head Petit's modern thinking company.

Four years ago Verdy was seen by a very small audience here in the very poor film POOR LITTLE BALLERINA. Poor indeed! But Verdy was seen in almost every frame of the two hour film and it led the way to her current success.

Trained by Gsovsky, this Britainy corn-blonde dancer of eighteen was dancing with Les Ballets des Champs-Elyssees when she was twelve, today she is one of Petit's principals, dancing the Bride in LE LOUP and the lead in LA PERLE by Gsovsky.

Verdy, who has worked in the theatre with Jean Louis Barrault, provides perhaps an argument for wider thinking in ballet. Certainly the advent of Petit causes a furore of tight thinking and narrow mindedness which is all too rife in dance — and ballet would be better off and more sound in prospect if its dancers and audiences realised classic ballet to be but one part of the whole theatrical dance field.

The other dancer I want to introduce —you will see both during Petit's American tour—is Italian Liliane Montevecchi. Liliane joined Petit in Paris as a corps de ballet member. As such she danced in London. I remember choosing photographs of Colette Marchand in CARMEN and being drawn to a pair of black, huge, penetrating eyes in the background. Sure enough — a month later — I discovered the eyes topped a dancer named Liliane Montevecchi. And, in the final week of Petit's London season this tall Italian rehearsed THE DIAMOND GOBBLER.

This was the ballet, and the part, which made Renee Jeanmaire into a star by attracting first Howard Hughes and then Sam Goldwyn's attention.

Montevecchi is coldly Latin, a glacial fire that is no less seductive than its warmer limbed sisters. Her work in this ballet which tells of a girl crook who steals diamonds — not to sell, but to eat — is excellent.

Montevecchi is a 1954 link in the long, theatrical chain that goes under the cliche: a star overnight. And, with Violette Verdy, I think she will outlast the cliche and find some permanence in the dance.

Violette Verdy with Roland Petit.

FOLK DANCE GUIDE
Fourth Annual Edition
by Paul Schwartz
Box 342 Cooper Station
New York City
16 pp Fifty Cents

An interesting and informative National Directory of Square and Folk Dance Instruction Groups. Booklet also contains a list of current Square and Folk dance publications, a bibliography of selected textbooks as well as a listing of related dance articles. Included is a treatise on Folk Dance in the United States. For those interested in Folk and Square dancing this booklet is a must.

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Lew Serbin (Dance Art Co., San Francisco) is sponsoring a gigantic Mexican-American, Inter-Continental Trade Exposition which will be held in Mexico May 10th to 30th, on the grounds of the magnificent University City, which was recently completed at a cost of more than twenty million dollars.

Purpose of the Exposition is to introduce various specialized lines of American textile manufacturers to some twenty-six South American Republics whose buyers and representatives are expected to attend.

That this field is a fertile one can be attested to by the fact that Mexico alone, imported nearly seven hundred millions of U.S. products during 1953.

A Suggestion

If you haven't advertised in the DANCING STAR — you're missing a GOOD THING. Why not try a 3-time ad? Reasonable rates.

BROADWAY DANCE BEAT (from page 73)

probing into the personal life of cine-dancer VIOLA ESSEN. Married five times and the mother of two children, the luckless dancer has recently made a second attempt to take her own life....TRUDY GOTH, motivating spark of the now defunct Choreographer's Workshop, feted ZIZI JEANMAIRE and ALEXANDER KALIOUJNY, stars of the Girl in Pink Tights with cocktails at her Park Ave. apartment, Sun. Feb. 28th. Assisting Mitropoulis with his European concerts and working with opera publishers, Trudy, it now seems, is through with the dance racket. 'One gets bored doing the same thing all the time!' says she....

The Las Vegas nite club that Dietrich made famous will play host to the RABOVSKYS (Nora and Istvan) sometime in the middle of March. They will no doubt dance the Don Quixote pas de deux, which both are heartily sick of, but which never fails to bring down the house....The N.Y.C. Ballet, I am informed, were $85,000 in the red after their last year's season at the City Center....The hush-hush about the BALLET RUSSE de MONTE CARLO has finally exploded (to everyone's relief) with an official announcement in the N.Y. Times which states that the company will begin a 30-week tour in October and that Maria Tallchief will be ballerina assoluta-on-loan from the N.Y.C. Ballet until spring of next year....

CHRIS VOLKOFF, absent from these parts for many years, is now weighing an offer from ballerina Mia Slavenska, to do a night club turn. The gorgeous hunk of dancer has deprived a gloating public (for years) of seeing him perform simply because of his indecisive nature. His theme song has always been: 'To dance, or not to dance? That is the question! And if to dance, with whom?'

ON WITH THE DANCE

(Third and final installment)

Limón is married to the costume designer Pauline Lawrence, who also worked with the Humphrey-Weidman Dance Company. When José left his teachers to strike out on his own, Pauline went with him, and since then has served as business manager and costume designer for her husband. "I have done almost everything in dance production," she says, "from musical accompaniment to costume designing, with three outstanding dance organizations—the Denishawn Company, Humphrey and Weidman, and José Limón and Dance Company—and I have loved every moment of it."

Five years ago the Limóns bought a huge barn near Lambertville, New Jersey, which they are remodeling into a home and a dance studio for use after José retires from the stage. Although they do not plan to farm, they have twenty-five acres of pasture land, now being used to "board" the neighbor's cows, and two ancient white mules.

During the dance season, which is most of the year for Limón, his daily schedule is rigorous. He rises reluctantly at ten ("much too early") at his hotel, gobbles breakfast, and rushes to the Dance Players' Studio around the corner on 56th Street for a strenuous morning of rehearsal. Over lunch at the corner drugstore the dancers discuss the esthetic and philosophical problems of their numbers. From three to seven José teaches, then takes an hour off for dinner at either his hotel, the Carnegie Tavern, or the 57th Street Automat, where he has discovered food that is both cheap and good and a connection with the arts among his fellow diners. From eight to eleven the full company rehearses with Doris Humphrey on hand to help them with their big problems in choreography. When Limón is on tour, he leaves his classes under the direction of his assistant, Lucy Venable, whom he describes as "an expert teacher."

As an artist Limón avoids escapism and challenges his audiences to face reality. His dance pieces are invariably disturbing, his faith in human dignity inviolable, and his questioning always fearlessly direct. To this attitude, which is in direct contrast to 98 per cent of what one sees on Broadway today, he brings complete absorption in his art. To him dancing is as vital as breathing. ◆ ◆ ◆

Peggy Muñoz

(Reprinted from AMERICAS, monthly magazine published by the Pan American Union in English, Spanish and Portuguese.)

Teachers' and Students' section

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Diary of a Career Girl

Classified Advertising

Studio Events

NICE 'WORK' IF YOU CAN GET IT!

Wanita Wilent of San Jose, Calif. teaches dancing in her mother's school when she's not too busy—see above—being Miss Optimist, Miss Printers' Devil, Magic Maiden of the Califomia State Fair, Miss Chamber of Commerce of San Jose or Princess of the Santa Clara County Fair.

Miss Wilent's first duty as Miss Optimist was to plant a kiss on the first optimistic-looking male who passed her way on a main downtown street corner. Mr. Gordon Adams was the unsuspecting male.

Choreographer Bill Carroll gives a few of his line girls some pointers on posing for publicity shots which are to precede them to Mexico City,where the line opens shortly.

(Ed note: Bill Carroll, who is currently staging the dance numbers for Bimbo's 365 Club, one of San Francisco's top-flight nite spots, is on the lookout for promising young dancers who might be suitable for his various units. If you're interested write him as follows: Carroll & Jaehill, 567 Haight St., San Francisco, California. -photo by Bill Cogan

Mr. & Mrs. Neville Daniels, in this country a little over a year, taught a class in English-style Ballroom dancing which was greatly enjoyed by the members of the DMC during their One-Day Convention last month.

-Bill Cogan

'Miles of Smiles' might serve as a caption for this photo of Al Gilbert and a group of teachers who, from the expression on their faces, thoroughly enjoyed Mr. Gilbert's novelty baby routines during the Dance Masters of California's One-Day Convention which was held in San Francisco at the Hotel Bellevue, Jan. 31st. -Bill Cogan

Mary Elizabeth Gardner, who plans to make dancing her profession, hasn't missed a lesson in over six years. Mary is a pupil of Margaret Rose's school.
-Vanderbilt Studios-

STUDIO NOTES

Muriel Mello presented 'Miniature Follies of 1953'in Dec. at the Roosevelt Jr. High School in Oakland, Calif.

Pearl Kay's 'Talent Revue' was held recently at the Garfield Jr. High School in Oakland.

Patricia's School of the Dance in Hayward Calif. held a benefit performance at the Hill and Valley Club House for the mentally handicapped children.

Gibson's School of Dance presented its Lake County and Oakland students in their first joint recital recently at the Roosevelt Jr. High School Auditorium in Oakland.

Nico Charisse , of Hollywood, Calif., is having a new dance studio built. The studio's future address will be 319 N. La Cienega Blvd., Los Angeles, Calif.

• DANCE TEACHERS — *PLEASE NOTE* •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

Linda Bales & Danny Kellums of the Margaret Rose School of Dancing in New Bern, N.C. strike a pose from their 'Strolling Through the Park' number.
-Vanderbilt Studio

It's an upside down world for 16 year-old Allan Thompson of Maxine's Twinkle Toes School in Long Beach, Calif. Allan does a complete dance act while standing on his head.
-Photo by Homer

Mary Jane Glass, youngest dance student of the Floyd Ward School of Dancing in Roanoke, Va., is one of several hundred tiny tots who study dancing in 18 Floyd Ward schools throughout Virginia.

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2067 University St., Montreal, Canada

HERE'S A MONEY-SAVING TIP . . .
SUBSCRIBE NOW! to DANCING STAR Magazine, before the rates go up . . . (See inside back cover for subscription blank.)

UP-AND-COMING BALLERINA MAKES IDEAL SUBJECT FOR HER SHUTTER-BUG DAD

Nineteen-year-old Gloria Cancilla of San Jose, California began Tap lessons at the age of seven, studied for three years then switched to Ballet and has been at it ever since. A former student of Luva Stratton, Gloria has been studying with the Christensens at the San Francisco Ballet School for the past three years. As a member of the San Francisco Ballet Co. for over a year she has taken part in all of their productions, and has danced in Carmel, San Francisco, Reno, Nevada etc. She was also one of five dancers selected to appear with the Lewis & Young 'Music Circus' for ten weeks in Sacramento, California. Gloria still commutes several times a week to San Francisco from San Jose (a distance of over 100 miles round trip) to pursue her dance lessons.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS of OHIO held a One-Day Convention, Feb. 21st at the Mayflower Hotel in Akron, Ohio. Faculty members included: Jack Bickle, Ballet and Acrobatic; Ellen Stanhope Swope, Children's Work; Ruth & Eddie Hanf, Ballroom; Foretta Baylin, Ballroom; and Catherine Cromwell, Tap & Line Work. A floor show, followed by dancing rounded out the day's program.

NATIONAL FOLK FESTIVAL, presented by the St. Louis Globe-Democrat will hold its 20th Annual National Folk Festival at Kiel Stadium, April 7-8-9 & 10.

NATIONAL SMOOTH DANCERS of SAN DIEGO will again sponsor the 'Dancing Cavalcade' from mid-March through June. The 1954 event will be the 5th since NSD inaugurated the full scale competitive ballroom tournament. Competitions will take in the Waltz, Foxtrot, Rumba and Tango as well as the all-around Grand Championship. Mr. and Mrs. Wallace Matthews were the winners of the 1953 Grand Championship title which was held in the Crown ballroom of Hotel del Coronado.

?

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NSD's Golden Gate Chapter joined in celebrating Valentine's Day with the Lake Merritt Chapter at the Eagle's Hall in Oakland, Calif. where a gala dance was held for their members.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS will meet March 7th at the association's office to complete arrangements for the Annual Normal School and Convention to be held in August at the Hotel Sherman in Chicago. Leo Kehl is Board Chairman.

DANCE MASTERS of WISCONSIN held its annual election of officers recently. The following were elected: Leo T. Kehl, President; Adele Artinian, Vice President; Jean Binks, Secretary; Lois Martens Sigrist, Treasurer; Edna Chris-

Jack Stanly and faculty are pictured with a group who attended the All-Day Session held at the Stanly studio in New York City on Feb. 7th. The teaching staff included: Front row seated, Thomas Riley(Ballroom)3rd from left; Johnny Plaza(Acrobatics)5th from left; Jack Potteiger(Ballet)6th from left; Harrison Muller(Tap)7th from left; and Jack Stanly(Tap 8th from left. At extreme left in rows 3 and 4 are Rose and Jimmy Selva.

-A David Pickoff Photo-

TV EXPERIMENT BRINGS IN LETTERS

Al & Larry of A & L Theatrical Shoe & Fabric Co., Oakland, have been experimenting via the Happy Birthday TV show for the past four weeks by offering the program's contest winners various dance gifts which included tap shoes, tutus, ballet slippers, etc.

To help plug different dance schools the firm's proprietors hit on the idea of giving a free pair of taps to any new dance student who would write in giving the name of the studio they were attending. The first announcement of the offer brought almost 200 replies from within a radius of 300 miles.

tensen, Educational Director; and Jack Wolfram, Sergeant-at-arms, Next meeting is scheduled for March 21st in Milwaukee.

THE ART OF CRITICISM . . .

rather than the doggerell of merely being witty — that is not so simple to find in an era of short reviews, short tempers and "news angling" art.

Writing for *Ballet Today*, Peter Craig-Raymond well exemplifies just this — the art of criticism.

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....*Florence Cowanova*

Diary of a Career-Girl

This is the 20th installment of an actual day-by-day diary written by dancer, Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1954 by DANSTAR PRESS)

Sunday, February 24th

Went to 12 o'clock Mass then came home and spent the afternoon in Cue Gardens reading Elizabethan Plays. Sure was a beautiful afternoon. Later a group of us went to Dino's Italian restaurant for pizza—not very good for my diet, but they say Sunday is indulgence day.

Tonight Martha came to our room feeling mighty low. Martha, as I may have written before, is a writer. She doesn't have many dates and sometimes I guess she feels kind of left out. She's really a sweet girl, but she is rather slovenly about her appearance. I am not one who thinks dating is the most important thing in the world, but I do know that it is very important to some people to feel that some one cares what happens to them. Martha is one of these people. So Dolores and I decided to cheer her up a bit. She said she wished she were more attractive and had more self-confidence. As tactfully as we could we explained to her how important a girl's appearance is. Not only in helping her popularity with her friends, but in many other ways; such as being chosen to represent the school or in being given good parts in plays. She wanted to know just how she should go about improving her appearance. Neatness, we told her, was a good way to begin. Then and there she made a resolution to spend more time on her grooming. . . She wasn't hurt by what we told her, in fact it seemed to give her a lift. She left, but later she returned and we could see that she had bathed and washed her hair. We set it for her. She seemed like a different girl when she left our room....Dolores and I felt different too, like we'd been given a sort of mental lift....

Monday, February 25th

We rehearsed on the roof today and some of the 2nd year students watched us. They seemed to like the dance I'm giving to Ruthie, Nick and Diane. It's one of those that just seems to come out perfectly.

Tonight, right after speech class we went in to see Lux Theatre to see 'My Blue Heaven' starring Betty Grable and Dan Dailey. (When I was around 14 my big ambition was to be like Betty Grable— and to marry Dan Dailey. But when I found out he was already married my future seemed pretty dismal.) It was good to see those two excellent entertainers together. Stimulating.

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Tuesday, February 26th

Tonight I went to an audition for a school TV production of Madam Butterfly. It is to be done entirely in dance. There was a girl there whom the director brought with her; she is to play the lead. The next best part is that of the maid. Both of these parts are to be on toe. I really expected to get the latter part as Dolores and a 3rd year girl were the only others there and neither do toe. But the 3rd year student got it. Dolores and I got a bit as ladies in waiting. Oh well, I'm getting better at taking disappointments now...

Wednesday, February 27th

I had my speech conference today and Miss Chalgren said my voice showed a great deal of improvement since I first came to the Playhouse. When I mentioned I was playing the part of Nicole she told me what a wonderful part it was and warned me about all the laughing I have to do. She said I must remember to keep my throat completely relaxed.

Tonight I saw the Balcony show 'The Two Mrs. Carrols'. It was positively the worst one I've seen here. I didn't believe a word some of the characters spoke. There were two who carried the whole show on their shoulders. Seldom is there a bad show here, however.

Thursday, February 28th

Rehearsed dances for 'Merchant Gentleman' today. The Sailor's dance is really cute. Went right home after school and began learning my lines.

Friday, February 29th

We had a 'run-through' today on Mainstage. Next week we'll start doing one scene at a time while Jack tears each person apart. He hasn't been stopping for corrections because he wants to give us a chance to develop our characterizations.

Saturday, March 1st

Got up at 6 A.M. and went in to Hollywood with three of my girl friends. At ten o'clock I took my dance lesson. Nico Charisse is not only a marvelous teacher, he is also a fine person. He has a delightful sense of humor and a knack of making lessons interesting.

(To be continued)

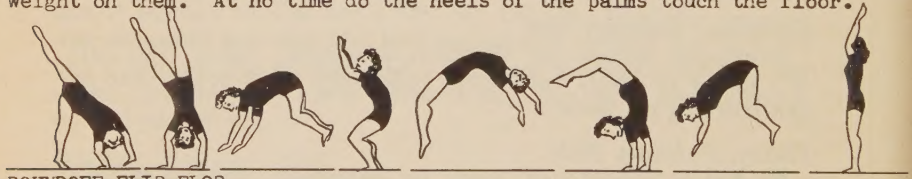
ACROBATICS & TUMBLING

This is the 11th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.

BY JAMES A. ROZANAS

FLIP-FLOP

From a standing position with the feet several inches apart, toes forward, arms at the sides, palms facing to the back, head up and shoulders back. (1) Bend the knees deep, weight on the balls of the feet, heels off the floor, at the same time swinging the arms backward and upward, without bending the body forward. (2) Now simultaneously throw arms forward, upward and backward over the head, push or spring from both feet, at the same time throw the head back, straighten the legs, arch the back and force the stomach out. (3) Land on the floor into a momentary handstand, palms flat on the floor, fingers forward, arms straight, feet together and the head up. (4) Continue on over, whipping the legs down to the floor, pushing from the floor with both hands and whipping the arms up forward before the feet touch, landing on the floor in a squat position on the balls of the feet. (5) Immediately straighten the knees and spring straight upward, arms upward overhead and the body straight. A flip-flop is not a backward dive or a jump to the hands, but a continuous fast whipping motion. The head is held up and back at all times. To do a good flip-flop the body must whip over fast so that the hands and feet just touch the floor without any real weight on them. At no time do the heels of the palms touch the floor.



ROUNDOFF FLIP-FLOP

From a running start, do a roundoff and as the feet whip down to the floor, the arms whip up from the floor forward and upward, back over the head. Continue on over as for a regular flip-flop, springing from both feet throwing the head back and the stomach out, landing first on the hands and then on the feet, finishing the same as for a regular flip-flop. When the feet land on the floor from the roundoff, do not swing the arms backward before going into the flip-flop, but swing the arms forward and upward right from the floor.

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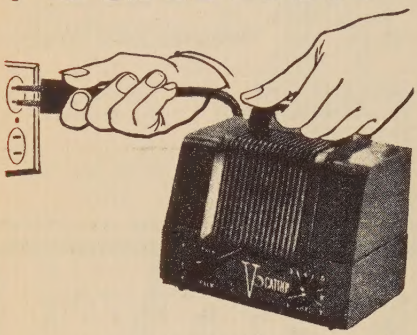

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